

# BULLETIN

THE ART INSTITUTE OF CHICAGO



*Te Atua, The Gods. Woodcut in two colors from two states by Gauguin*

VOLUME XLIII, NUMBER 3    **SEPTEMBER 15, 1949**



*Te Atua, The Gods. Woodcut by Gauguin. Larger plate*

### PAUL GAUGUIN

Paul Gauguin's reputation is firmly established as one of the most prominent painters of the Post-Impressionist period in French art. His name has become synonymous with exotic, tropical subjects. He is the European who, fleeing from its overdeveloped culture and the complicity and artificiality of its life, sought simplicity by a desperate attempt to identify himself with the life of the Polynesian natives of Tahiti and the Marquesas Islands. Although the natives loved him, he remained to a degree as much an outsider of their society as he was an outsider of European society. The attempted transition from one kind of life to another was not easy for this restless, querulous Frenchman and indeed the attempt, in final analysis, probably cost him his life.

His sensitive, unstable nature was as unadapted to the economic and social intricacies of European life as it was to the low moral standards of a colonial bureaucracy with its disastrous effects on the natives for whose very existence he became a self-appointed, vigorous, yet hopelessly ineffective, crusader. He dreamed of a life in which he would be free of all economic worries, surrounded by almost godlike natives, where he could devote his energies entirely to being an artist. There he thought he could avoid the necessity of selling his work to a public which did not understand him, yet he still sought recognition in far away Europe. The colonial regime introduced many economic problems of European living into a land which, if left alone, would have been self

sufficient. Finding himself confronted with some of the same problems in the Pacific as he had in Europe, Gauguin's life ended on a note of bitter and complete frustration.

Paul Gauguin was born in Paris in 1848 on June 7. Biographically his life may roughly be reviewed in four principal periods. The first, his formative years when, after having established himself as a successful stockbroker, he decided at the comparatively late age of thirty-two or three to enter upon an artist's career. He spent much of this time in Normandy and the Bretagne. Some of his earliest memories were of Peru where he stayed with his mother when he was a child and these memories encouraged, perhaps, his innate restlessness. He decided to go to Martinique, a French possession on the East coast of the Americas. In April, 1887, he left France and after several months of intensive work, stimulated by the novelty of his surroundings, returned to Paris towards the end of the same year. Although ill, he then spent a short period during which he was completely happy. His early work, leaning at first towards that of the Impressionists, began to show a radical departure from the then dominating school of French painting. Relying less and less on effects of light and problems of changing forms due to changing light, he became more engrossed in the immediate relationship of one form to another, in the pattern of a painted surface. This interest led him quite naturally to experiments with the creation of three dimensional forms.

Among the group of artists whom he joined at Pont Aven in Brittany was a ceramist. Gauguin applied himself to various ceramic techniques and, while the results were anything but satisfactory in themselves, they had a lasting influence on him. They led him more and more to express himself through large simplified forms which, by their generalization, took on the meaning of a language of symbols.

Another more powerful influence was the crude but humanly moving religious sculpture which was scattered throughout the Bretagne. It was the remainder of a Romanesque folk art which still held its spell over the sturdy seafaring people of that semi-isolated peninsula. As church sculpture and particularly as ancient wayside shrines these simplified hardy pieces of carved stone made a deep impression on Gauguin in his formative years. Much later, during his second and final stay in Tahiti, the Breton "Calvary" was to appear repeatedly in his paintings and prints.

In these unsophisticated surroundings, away from Paris, a group of artists formed a new movement in French art, known as the School of Pont Aven, or as the "Symbolists". Having become a leader of this school, Gauguin wanted to bring a new message to the artistic circles of Paris. Attempts at exhibitions in official Salons chiefly failed and the critics attacked him mercilessly. Gauguin's small savings were soon consumed and his wife returned to her native Denmark together with his children. Poverty stricken and discouraged, his mind turned to the life of those natives who were beyond the orbit of European culture. In April, 1891, he left for Tahiti where he lived and worked until September, 1893.

This first Tahitian trip initiated the second and clearly decisive period in Gauguin's life. The lessons he had learned in Brittany, the symbolic tendencies developed in his art, fell upon fruitful and stimulating ground in the new tropical surroundings of Tahiti. He felt that at last he had found an environment and mode of existence that would lead him away from the intricate European life to a new and simple one. He seemed to practice what the great eighteenth century French philosopher, Jean-Jacques Rousseau, had preached a century before.

After Martinique, Gauguin's colors became



*Mahana Atua, Nourishment for the Gods. Woodcut by Gauguin*



*Mahana No Atua, The Day of the Gods. Oil painting by Gauguin*



*Nave Nave Fenua, Wonderful Earth. Woodcut by Gauguin*

richer, warmer, but in Tahiti his whole style underwent a radical change. Subject matter, composition and color were altered completely. The lessons learned from the simple peasant art of Brittany were transformed into what seemed a Tahitian idiom to the European. The artist increasingly devoted his time to carving simple images in wood, probably inspired by Tahitian crafts. On his return from Tahiti in September, 1893, he became greatly preoccupied with printing from wood. This was the beginning of a technique in which he produced some of his best work. The immediate reason may have been a fractured bone in his foot; he became embroiled in a street affair with two sailors in Brittany and there was a brawl. Gauguin was laid up for some time and during his convalescence, it seems, he began his woodcuts. He cut a series of twelve wood blocks, all of the same size and all of Tahitian subjects, many with Tahitian titles. Not too conversant with print techniques, the making of woodcuts caused him considerable trouble. Until this time his only printed work consisted of two etchings (coached by artists of the Pont Aven group) and a series of eleven zincographs (lithographs on zinc).

In his woodcuts, however, Gauguin created something that was quite unique. The simple, dramatic and mystic compositions expressed his deep compassion for the Tahitian natives. Their primitive religious philosophy, the haunting, terrifying spirits which come to them during the mysterious tropical nights and their impersonal, cruel gods were interpreted by Gauguin with profound understanding, though he was an outsider. This new subject matter demanded a new kind of technique to which Gauguin refers with conscious pride. No one but he himself was able to print these blocks. Only a very few impressions were taken by the artist. Aside from several printed colors he added slight touches of color by hand until he achieved a perfect harmony of printed color and color wash. He evidently expected that once such a proof was created as a sample, a skillful printer could repeat the effects in

large quantity. In addition to the set of twelve woodcuts mentioned above he made, before returning to Tahiti, eleven others, varying in size. Although one is quite large, the others are smaller and, on the whole, less ambitious in concept, but all of them show an extraordinary concentration of Gauguin's talent. He experimented continuously with the surface texture of the wood, with various methods of applying ink to the block and with the application of varying pressure in pulling the proofs. Thus he compiled a small group of impressions which are absolutely unique in the history of printmaking. Before leaving for Tahiti in 1895 he entrusted twenty-one of the most precious proofs of this series, together with a number of paintings and drawings, to a friend, Francesco Durrio, a Spanish ceramist who lived in Paris. Around 1931, long after Gauguin's death, this collection was sold to a Swiss collector. The group remained in Switzerland until recently, when the Art Institute was able to acquire the entire lot of prints for the Buckingham Collection. All but two woodcuts of the period between the two Tahitian trips are represented in the Durrio group. They were shown publicly only once during all these years—in a comprehensive retrospective exhibition of Gauguin's work at Basle in 1931.

Before the artist returned to Tahiti most of the twelve blocks were reprinted in color by an inexperienced painter-friend, Louis Roy. The results were completely unsatisfactory and they are but a shadow of the artist's own impressions. A second attempt to reprint them, possibly with more understanding, was made by the artist's son, Pola Gauguin. These were issued in Copenhagen in 1921. Realizing that only his father could produce the intricate color effects he aimed to achieve, Pola Gauguin's edition is in black and white only. The compositions print clearly and are without the disturbing heavy color areas added by Louis Roy through a stencil process.

Disappointed by the inert, disinterested reaction to his passionate representation of a world of unspoiled, natural freedom, Gauguin de-





*Te Po, The Great Night. Woodcut by Gauguin*

*L'Univers est crée, The Creation of the Universe. Woodcut by Gauguin*





*Tahitian Idol. Woodcut by Gauguin*

cided to withdraw from the society which so little understood his thinking and his art. The third phase of his life ended with his return to Tahiti in 1895, and the fourth and final epoch of his life began and finally ended in total misery and desperation. He died in 1903.

During these last eight years Gauguin painted, carved and produced a new kind of monotype and also made woodcuts. In the latter he abandoned color entirely. This may have been due partly to the disappointment he experienced in trying to have his blocks printed in color after the first Tahitian trip or to the difficulty of obtaining proper materials to realize his ambitious plans. In many of these late woodcuts, however, he attained a greatness of conception which he hardly surpassed in any other technique. He generalized more and more; every figure, tree or animal

took on symbolic significance. Having learned to express himself in symbols, various compositions will be found to contain the same symbol or character—as in Egyptian writing, for instance. They are interchangeable with the changing meaning of a composition. This is not due to a lack of imagination; it is the logical sequence of an art that has sought to find a common denominator for one and the same human situation, although it may occur in changing surroundings.

Gauguin returned to Tahiti with his health completely undermined. The misery of his existence in France followed him to the land of his dreams. In the colonial authorities he saw incorporated all of the evil which had made him suffer and which persecuted him throughout his life in his native country. He began to publish a little news sheet, the purpose of which was to expose the cynical corruption of the governing authorities of the islands. He called it "*Le Sourire*". To print it he used a primitive mimeographing machine and each number showed the title with a new woodcut headpiece.

Becoming more and more embroiled with the authorities, he left Tahiti for one of the nearby islands of the Marquesas group. Physically he was in hopeless shape. His eyesight had become affected. This is revealed in his latest woodcuts. The symbols of his invention, so clear cut in his earlier work, appear confused, unsharp; the compositions as a whole show gradual disintegration.

He died alone, unattended, completely exhausted mentally and physically. The tragedy of his life seemed to follow him even after death. Some of his best works, his woodcuts, are so few and rare that very few people may ever come to realize his true stature.

The acquisition of the woodcuts by the Art Institute will make them available to many people who otherwise might never have seen them. Perhaps it will reveal that Gauguin, who was one of the greatest painters at the turn of the century, was also one of the greatest graphic artists of all time.

CARL O. SCHNIEWIND



*Noa, Noa, Enraptured. Woodcut by Gauguin. First state, printed on parchment*



*Noa Noa, Enraptured. Woodcut by Gauguin. Second state, printed in color*



## TWENTIETH CENTURY ART

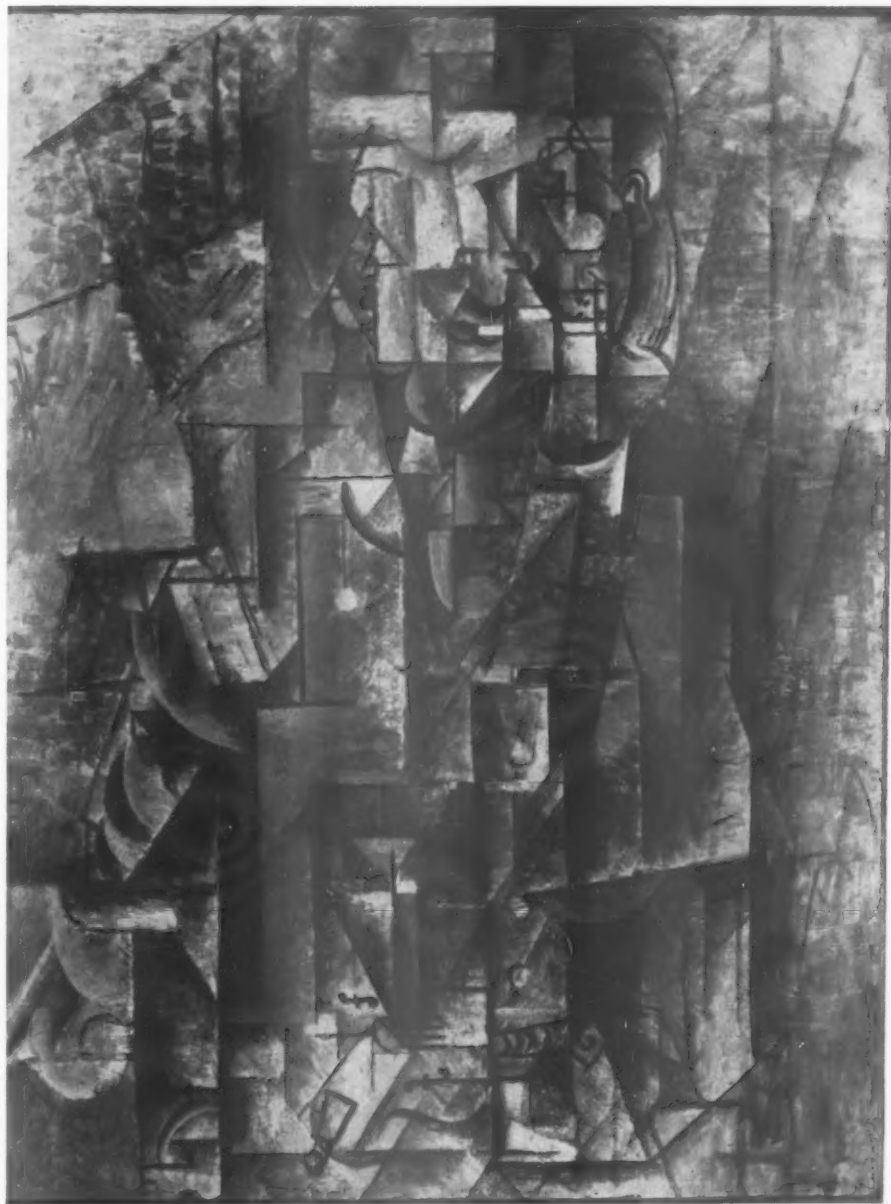
### FROM THE LOUISE AND WALTER ARENSBERG COLLECTION

From mid-October until mid-December the Art Institute offers Chicagoans a great opportunity. Almost the entire twentieth century section of the famed Louise and Walter Arensberg Collection will leave Hollywood for the first time to be shown elsewhere. The exhibition will come only to Chicago. Though frequently the Arensbergs have loaned individual paintings and sculptures to various important exhibitions throughout the country, they have never before allowed this group to travel from their Hollywood home. For those Middle Westerners who are fortunate enough to have already seen the Arensberg collection in California it is not necessary to describe the amazing impact of a first visit to that house, filled as it is from vestibule to roof with, to my mind, the most discriminating single group of twentieth century paintings and sculpture in existence. The collection also includes a large Pre-Columbian section, various important African carvings, certain early American and European paintings and occasional other rare objects which the owners correlate and interweave with their modern material. The Art Institute is bringing only the twentieth century section with the exception of four late nineteenth century works by Cézanne, logical forerunner of the Cubism so brilliantly represented in this collection.

Not only because of famous individual objects like Marcel Duchamp's *Nude Descending a Staircase*, Chagall's *Half-Past Three*, Brancusi's *Penguins*, Rousseau's *Merry Jesters* or Mlle. Yvonne Landsberg by Matisse—not alone because of these and others of similar note does this collection have great meaning,

but also because it contains the basic roots of twentieth century art. When much of the collection was acquired the artists included were still young and relatively unknown, but the main directions of contemporary art are all here to be seen and studied. Perhaps best represented is Cubism, surely the most important art movement to date in our century. Some of the finest early Cubist paintings by Picasso, Braque, Juan Gris and Léger are juxtaposed with works by less well known pioneer Cubists like Albert Gleizes, Jean Metzinger, Francis Picabia and Jacques Villon. In almost every case these artists are represented by at least one or two of their outstanding works. Here can be seen Gleizes' *Man on the Balcony* and his equally handsome *Woman at the Piano*, likewise the *Mona Lisa* with a Teaspoon by Metzinger and his large canvas, *The Bathers*. Some of Picabia's best are also here—*Dances at the Spring*, *Catch as Catch Can* and *Physical Culture*, all painted in those early Cubist years between 1911 and 1914. Already the art of our own century takes on a kind of history for us.

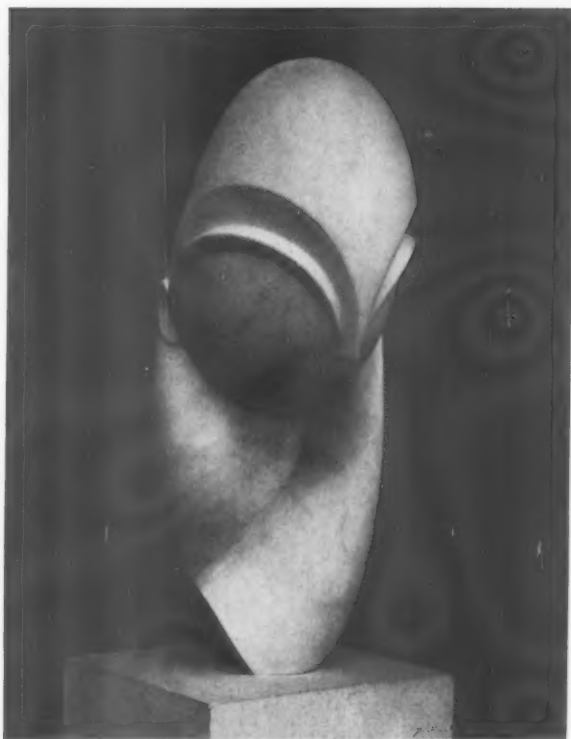
The two artists most fully represented are Marcel Duchamp and Constantin Brancusi. At least three quarters of all Duchamp's work can be found in the Arensberg collection and here alone is it possible to evaluate fully the profound influence this one man has had on the art of today. The public connects him usually with the controversial *Nude Descending a Staircase*, but this is only one of his works and certainly not his greatest. Incidentally the entire visual history of this painting is here—its initial pencil drawing, the first oil sketch,



*Man with Mandolin by Picasso*



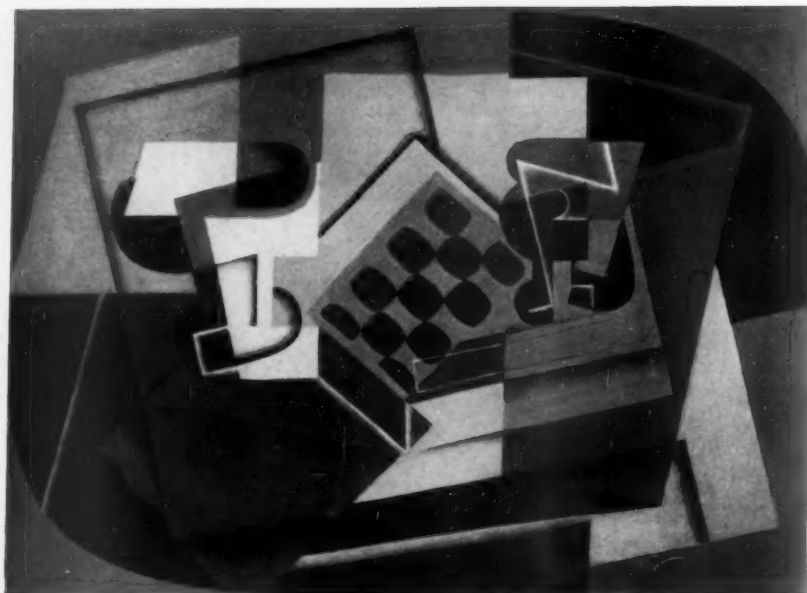
*Nude Descending a Staircase by Duchamp*



*Mlle. Pogany by Brancusi*



*Violin and Pipe by Braque*



*The Chessboard by Gris*

the painting itself and a later version of it done specifically for the Arensbergs. In many other cases the final work by Duchamp is shown along with its earlier sketches. This is true of *The King and Queen Surrounded by Swift Nudes*, *The Chess Players* and *The Bride*, this last a consummate painting which alone justifies a visit to the exhibition. To understand the subtle overtones of Duchamp's art, its inventive and revolutionary character, one must study this collection because it contains the bulk of his work.

The most complete group of sculpture in America by Brancusi is also here. We see the early stone carving, *The Kiss*, a monumental compact sculpture which despite its sophistication lives happily in the Arensberg house next to several Pre-Columbian figures from Mexico and Central America. Here also are the white

marble *Penguins*, the seductive bronze *Princess* and the wondrous *Fish* poised on its reflecting mirror. In all, there are fifteen sculptures by Brancusi and two drawings.

Other artists who are represented in large numbers are Braque, Kandinsky, Klee with nineteen works, Miro and Picasso, the latter with twenty-eight examples, almost an exhibition in itself. Surrealism, that much publicized off-spring of our century, is included with characteristic works by Chirico, Dali, Max Ernst, Magritte, Pierre Roy and Tanguy. In many cases these are early examples, painted before this school became diluted and stylish. Dali is represented by two canvasses, both of them taut, tense and fraught with fear and sadism. This is Dali at his best, not the decorator and self-imitator we see so often today.

Of the one hundred and ninety-eight works





*Animal Terror by Klee*

to be exhibited, by far the largest proportion are European. Some few Americans and Mexicans are included. A mobile by Calder, two water colors by Charles Demuth, two gesso-wax pictures by Knud Merrild, several works by Charles Sheeler and the late Morton Schamberg comprise some of the American group. From Mexico Carlos Mérida is most fully represented.

But we must remember that this is not merely a collection of outstanding twentieth century art—it is far more. Each work has been chosen for the contribution it makes to the overall development of contemporary art. If one painting by a famous artist is enough to show his entire trend, then only one superb and characteristic example is included. This is true of Rouault, Arp, Chagall, Kupka, Feininger, Hélion and Magritte. The collection has

an underlying direction and unity. It has been built with a kind of architectural structure. Everything is there for a reason. Personal preferences, of course, have played a part, but it is the evolution and the development of art during the first half of our turbulent century which has formed the basis (shall we say, the skeleton) of this collection. The works have been acquired with a plan and, if studied seriously, they can tell us much about the visual history of our era.

The Art Institute has prepared an extensive and complete catalogue to accompany the exhibition. About one hundred works are reproduced and three articles are included, an introduction evaluating and explaining the collection in terms of its time, followed by comprehensive essays on Duchamp and Brancusi.

KATHARINE KUH

## Exhibitions

### **Twentieth Century Art from the Louise and Walter Arensberg Collection**

For the first time most of the twentieth century section of this famous collection will be seen outside of the Arensberg California home. *Galleries G-51-61: October 20-December 18*

### **Prints by Paul Gauguin**

The entire collection of prints by Paul Gauguin now owned by the Art Institute of Chicago, including an important newly acquired group which is being shown for the first time.

*Galleries 13, 16 and 17: September 23-November 20*

### **Marc Chagall: Illustrations for Gogol's *Dead Souls***

These illustrations for Gogol's masterpiece, commissioned in 1923 by the publisher-dealer Vollard but only recently published, belong to Chagall's most accomplished graphic work.

*Gallery 11: September 30-November 20*

### **Art Directors Club of Chicago Annual Exhibition**

This distinguished group each year shows the best work by its members.

*Blackstone Hall: November 2-21*

### **Exhibition by Students of the School of the Art Institute**

All departments of the School of the Art Institute will be represented this year including Painting and Sculpture, Ceramics, Graphic Arts, Advertising Design, Textile Design, Industrial Design, Interior Design, Dress Design and Crafts.

*Galleries G-51-61: September 1-October 2*

### **European Rooms in Miniature by Mrs. James Ward Thorne**

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France.

*Gallery A-12: To June, 1950*

### **Our World Through Eastern Eyes**

An interesting exhibition of prints of "foreigners" by Japanese artists of the middle nineteenth century.

*Gallery H-5: To October 3*

### **Exhibition of Chinese Paintings by Shao Fang Sheng**

Included in the exhibition are reproductions of the famous murals from the Caves of the Thousand Buddhas of Tun Huang. Mrs. Sheng worked in the caves from 1944 through 1945 under an appointment of the Tun Huang Fine Arts Research Institute.

*Oriental Galleries: To October 3*

### **Snuff Boxes from the Collection of Harry H. Blum**

This superb group represents the acme of the art and craft of the goldsmith, lapidary and enameleer during the eighteenth and early nineteenth centuries.

*Gallery G-6: Indefinite*

### **Chinese Ceremonial Bronzes**

An important collection covering a range of more than a thousand years. Loaned by Avery Brundage from his private collection.

*Gallery M-2: Indefinite*

### **American Textiles**

A group of American textiles of the eighteenth and early nineteenth century from the Institute collection.

*Galleries A-1, 2, 3: Extended to November 1*

### **Renaissance Bronzes and Goldsmith Work**

Lent by Rudolph de Gutmann, formerly of Vienna. His collection, "bought" by the Nazis for the Hitler Museum in Linz, Austria, was recovered from the salt mines and recently brought to this country.

*Gallery A-17: Indefinite*

### **Three Chinese Figures**

Porcelain figures of two sages and a Taoist divinity dating from the K'ang Hsi Period (1662-1722). Gift of Russell Tyson and S. M. Nickerson.

*Masterpiece of the Month for September*

### **Tahitian Woman, Drawing by Paul Gauguin**

An important study in pencil, charcoal and pastel, undoubtedly executed during Gauguin's first trip to Tahiti (1891-1893).

*Masterpiece of the Month for October*

### **"Montieth" Punch Bowl**

The finest of English silversmithing is revealed in this elegant but simple bowl with notched rim and beautifully chased panels of figures, birds and trees in the Chinese manner. London, 1685-86, by unidentified maker "D B". Purchased through the R. T. Crane, Jr., Memorial Fund.

*Masterpiece of the Month for November*

*THE DEPARTMENT OF EDUCATION*, Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS

All lectures by Helen Parker. Free to the public in Fullerton Hall at 6:30 P.M.

November 2 The Language of the Artist: Line

November 9 The Language of the Artist: Pattern

## MEMBERS' CALENDAR

<b>Monday Courses</b> 11:00 A.M. Survey of Art  11:55 A.M. The Key to Our Treasures  2:00 P.M. Clinic of Good Taste  2:00 P.M. Members' Studio, II  5:45 P.M. Adult Sketch Class  8:00 P.M. Clinic of Good Taste or Art Through Travel	<b>September 19</b>           NO PROGRAM	<b>September 26</b> Seurat <i>Helen Parker, Club Room</i>  Phidias in Paris <i>Mr. Buehr, Club Room</i>  First Rules for a Beautiful Home <i>Dr. Watson, Club Room</i>  Members' Studio II <i>Mr. Buehr, Studio 4</i>  Adult Sketch Class <i>Club Room</i>  Summer Rhapsody <i>Dr. Watson, Club Room</i>	<b>October 3</b> Cézanne <i>Helen Parker, Club Room</i>  Giant of Aix <i>Mr. Buehr, Club Room</i>  Color Schemes in the Modern Home <i>Dr. Watson, Club Room</i>  Members' Studio II <i>Mr. Buehr, Studio 4</i>  Adult Sketch Class <i>Club Room</i>  Color Schemes in the Modern Home <i>Dr. Watson, Club Room</i>	<b>October 10</b> Gauguin <i>Helen Parker, Club Room</i>  Heroic Exile <i>Mr. Buehr, Club Room</i>  Architecture—A Mirror of Living <i>Marya Lilien, Club Room</i>  Members' Studio II <i>Mr. Buehr, Studio 4</i>  Adult Sketch Class <i>Club Room</i>  Artists on Vacation <i>Mr. Buehr, Club Room</i>
<b>Friday</b> 10:00 A.M. Adult Sketch Class  12:15 P.M. Current Exhibition Promenades  2:00 P.M. Art Through Travel or Art Appreciation  2:00 P.M. Members' Studio, I  6:30 P.M. Art Through Travel or Art Appreciation  8:00 P.M. Art Through Travel	<b>September 23</b> Adult Sketch Class <i>Club Room</i>  School of the Art Institute Exhibition <i>Dr. Watson, Galleries G-52-61</i>  Summer Rhapsody, 1949 <i>Dr. Watson, Club Room</i>  Members' Studio I <i>Mr. Buehr, Studio 4</i>  Summer Rhapsody, 1949 <i>Dr. Watson, Club Room</i>  No Lecture	<b>September 30</b> Adult Sketch Class <i>Club Room</i>  School of the Art Institute Exhibition <i>Dr. Watson, Galleries G-52-61</i>  Abstract and Surrealist Art <i>Dr. Watson, Club Room</i>  Members' Studio I <i>Mr. Buehr, Studio 4</i>  School of the Art Institute Exhibition <i>Dr. Watson, Galleries G-52-61</i>  Summer Rhapsody, 1949 <i>Dr. Watson, Club Room</i>	<b>October 7</b> Adult Sketch Class <i>Club Room</i>  Prints by Paul Gauguin <i>Mr. Buehr, Galleries 13, 16, 17</i>  The Diversion of Drawings <i>Helen Parker, Club Room</i>  Members' Studio I <i>Mr. Buehr, Studio 4</i>  Artists on Vacation <i>Mr. Buehr, Club Room</i>  No Lecture	<b>October 14</b> Adult Sketch Class <i>Club Room</i>  Prints by Paul Gauguin <i>Mr. Buehr, Galleries 13, 17</i>  Holiday in Europe <i>Mr. Osborne, Club Room</i>  Members' Studio I <i>Mr. Buehr, Studio 4</i>  Prints by Paul Gauguin <i>Mr. Buehr, Galleries 13, 17</i>  Holiday in Europe <i>Mr. Osborne, Club Room</i>
<b>Saturday</b> 1:10 P.M. The Raymond Fund Classes for Children	<b>September 24</b> NO PROGRAM	<b>October 1</b> NO PROGRAM	<b>October 8</b> NO PROGRAM	<b>October 15</b> NO PROGRAM
<b>Sunday</b> 3:00 P.M. Art Through Travel	<b>September 25</b> NO PROGRAM	<b>October 2</b> NO PROGRAM	<b>October 9</b> NO PROGRAM	<b>October 16</b> NO PROGRAM

<p>Club Room</p> <p>Club Room</p> <p>A Mirror</p> <p>Club Room</p> <p>Studio II</p> <p>Studio 4</p> <p>Class</p> <p>Vacation</p> <p>Club Room</p>	<p><b>October 17</b>  <b>Van Gogh</b>  <i>Helen Parker, Club Room</i></p> <p><b>Apotheosis at Arles</b>  <i>Mr. Buehr, Club Room</i></p> <p><b>Surroundings for Modern Thought</b>  <i>Marya Lilien, Club Room</i></p> <p><b>Members' Studio II</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Adult Sketch Class</b>  <i>Club Room</i></p> <p><b>Holiday in Europe</b>  <i>Mr. Osborne, Club Room</i></p>	<p><b>October 24</b>  <b>Picasso and Braque</b>  <i>Helen Parker, Galleries G-52-61</i></p> <p><b>Proteus of the Modern World</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Budget Decorating Ideas</b>  <i>Gretchen Colnick, Club Room</i></p> <p><b>Members' Studio II</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Adult Sketch Class</b>  <i>Club Room</i></p> <p><b>Budget Decorating Ideas</b>  <i>Gretchen Colnick, Club Room</i></p>	<p><b>October 31</b>  <b>Duchamp</b>  <i>Helen Parker, Galleries G-52-61</i></p> <p><b>The Father of Futurism</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Renovations for Modern Living</b>  <i>Mary Hipple, Club Room</i></p> <p><b>Members' Studio II</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Adult Sketch Class</b>  <i>Club Room</i></p> <p><b>Guatemala</b>  <i>Michael R. Fortino, Club Room</i></p>	<p><b>November 7</b>  <b>The Early Cubist Group</b>  <i>Helen Parker, Galleries G-52-61</i></p> <p><b>The Sphere of the Cube</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Perfect Living in a Three Room Home</b>  <i>Dr. Watson, Fullerton Hall</i></p> <p><b>Members' Studio II</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Adult Sketch Class</b>  <i>Fullerton Hall</i></p> <p><b>Perfect Living in a Three Room Home</b>  <i>Dr. Watson, Fullerton Hall</i></p>	<p><b>November 14</b>  <b>Brancusi</b>  <i>Helen Parker, Galleries G-52-61</i></p> <p><b>Avant Garde Sculptors</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>The New Home Life</b>  <i>Dr. Watson, Fullerton Hall</i></p> <p><b>Members' Studio II</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Adult Sketch Class</b>  <i>Fullerton Hall</i></p> <p><b>Mexico, Part I</b>  <i>Dr. Watson, Fullerton Hall</i></p>
<p>Class</p> <p>ul Gau</p> <p>eries 13,</p> <p>Europe</p> <p>Club Room</p> <p>Studio I</p> <p>Studio 4</p> <p>ul Gau</p> <p>eries 13,</p> <p>Europe</p> <p>Club Room</p>	<p><b>October 21</b>  <b>Adult Sketch Class</b>  <i>Club Room</i></p> <p><b>Twentieth Century Art—The Arensberg Collection</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Twentieth Century Poetry</b>  <i>Charlotte Lee, Club Room</i></p> <p><b>Members' Studio I</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Holiday in Europe</b>  <i>Mr. Osborne, Club Room</i></p> <p><b>No Lecture</b></p>	<p><b>October 28</b>  <b>Adult Sketch Class</b>  <i>Club Room</i></p> <p><b>Twentieth Century Art—The Arensberg Collection</b>  <i>Mrs. Katharine Kuh, Galleries G-52-61</i></p> <p><b>Guatemala</b>  <i>Michael Fortino, Club Room</i></p> <p><b>Members' Studio I</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Twentieth Century Art—The Arensberg Collection</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Guatemala</b>  <i>Michael Fortino, Club Room</i></p>	<p><b>November 4</b>  <b>Adult Sketch Class</b>  <i>Fullerton Hall</i></p> <p><b>Twentieth Century Art—The Arensberg Collection</b>  <i>Dr. Watson, Galleries G-52-61</i></p> <p><b>Mexico, Part I</b>  <i>Dr. Watson, Fullerton Hall</i></p> <p><b>Members' Studio I</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Mexico, Part I</b>  <i>Dr. Watson, Fullerton Hall</i></p> <p><b>No Lecture</b></p>	<p><b>November 11</b>  <b>Adult Sketch Class</b>  <i>Fullerton Hall</i></p> <p><b>Twentieth Century Art—The Arensberg Collection</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Master Paintings Everyone Should Know</b>  <i>Dr. Watson, Fullerton Hall</i></p> <p><b>Members' Studio I</b>  <i>Mr. Buehr, Studio 4</i></p> <p><b>Twentieth Century Art—The Arensberg Collection</b>  <i>Mr. Buehr, Galleries G-52-61</i></p> <p><b>Mexico, Part I</b>  <i>Dr. Watson, Fullerton Hall</i></p>	<p><b>Art Institute Lecturers:</b>  Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.</p> <p><b>Guest Lecturers:</b>  Marya Lilien, Head of Department of Interior Design, School of the Art Institute; Gretchen Colnick, Interior Decorator; Mary Hipple, Interior Decorator; Michael R. Fortino, Chicago Educator and Lecturer; Dr. Charlotte Lee, Northwestern University, Department of Speech.</p> <p><b>Note:</b> At the <i>Adult Sketch Class</i> for Novices, Mondays and Fridays, materials are available for 15 cents. On Sundays the <i>Art through Travel</i> lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.</p>
<p>GRAM</p> <p>GRAM</p>	<p><b>October 22</b>  <b>NO PROGRAM</b></p> <p><b>October 23</b>  <b>NO PROGRAM</b></p>	<p><b>October 29</b>  <b>NO PROGRAM</b></p> <p><b>October 30</b>  <b>NO PROGRAM</b></p>	<p><b>November 5</b>  <b>Special Sketch Class</b>  <i>Mr. Osborne, Fullerton Hall</i></p> <p><b>November 6</b>  <b>Mexico, Part I</b>  <i>Dr. Watson, Fullerton Hall</i></p>	<p><b>November 12</b>  <b>Special Sketch Class</b>  <i>Mr. Osborne, Fullerton Hall</i></p> <p><b>November 13</b>  <b>Mexico, Part I</b>  <i>Dr. Watson, Fullerton Hall</i></p>	

## GOODMAN THEATRE

### *Members' Series*

The nineteenth season in the Members' Series will open on September 29 with *The First Lady*, a comedy by Dayton and Kaufman. Politics in this play are of a special brand, but not for politicians. The play will continue through October 16, nightly, with the exceptions of Mondays and with one matinee on Thursday, October 13.

The second play of the season will be *Joan of Lorraine* by Maxwell Anderson. Playwrights, actors and audiences seem never to tire of certain people in history. Of the two women who have led the field, Mary of Scotland and Saint Joan, the latter seems to have the advantage. The new play is set in the atmosphere of theatre rehearsal, in the process of preparation for the performance. The New York production was directed, in part at least, by Sam Wanamaker, a Goodman Theatre alumnus. The play will open on November 3 and play through November 20, nightly, with the exceptions of Mondays and with one matinee on Thursday, November 17.

### *Children's Theatre*

The opening play of the season is *Marco Polo*, an original play by Charlotte B. Chorpenning, whose plays and productions have filled the Goodman Theatre with children for the last seventeen years. The adventures of the young Marco Polo in the memorable journey to the Far East have already fascinated children's audiences on the road. The play will open on Saturday, October 22, and will be presented on Saturday and Sunday afternoons through December 18.

### *Permanent Reservations*

Members who expect to attend the performances of the Members' Series with some regularity are advised to obtain permanent reservations. This will assure them of the best seats available for the entire season. There will be eight productions—one each month. Opening dates for each play: September 29, November 3, December 1, January 5, February 9, March 9, April 13 and May 11. Permanent reservations may still be obtained at the Box Office. No season tickets will be obtainable after November 21.

### NOTES

Fullerton Hall is being repaired and will not be available for use until November. Therefore all programs for the Members of the Art Institute not held in the galleries will be presented in the Club Room on the ground floor. As the seating capacity of the Club Room is limited, no guests will be permitted until Fullerton Hall opens in November.

There will be no Sunday afternoon lectures until November.

### *Fall Sketch Class*

A Six-Week Special Fall Sketch Class for children of Members will begin at 10:30 A.M. on Saturday, November 5, and run through December 10, 1949, in Fullerton Hall. Children from six years through high school age will be included. Tickets may be obtained at the door on November 5, where charcoal and paper can be purchased for ten cents.



